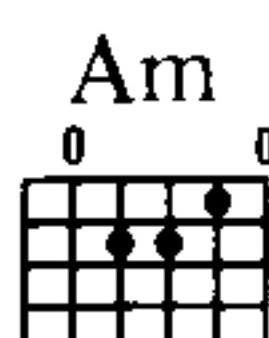


# I FEEL YOU

Words and Music by  
MARTIN GORE

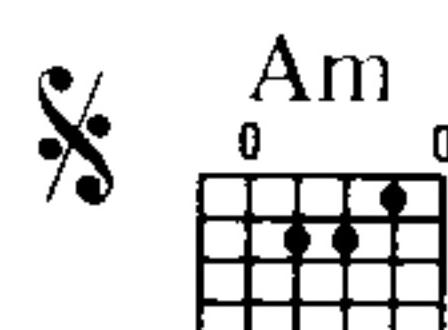
Moderate beat



**12**

**12**

**12**



(1.) I

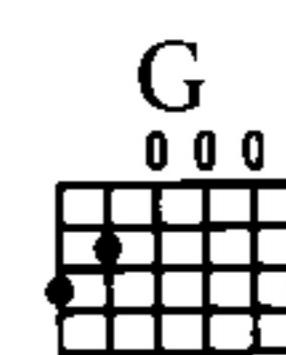
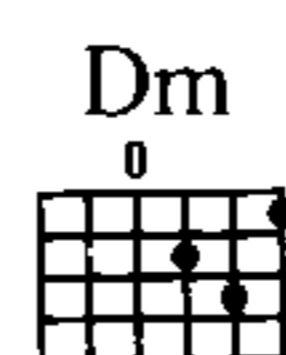
feel \_\_\_\_\_  
feel \_\_\_\_\_  
feel \_\_\_\_\_

you,  
you,  
you,

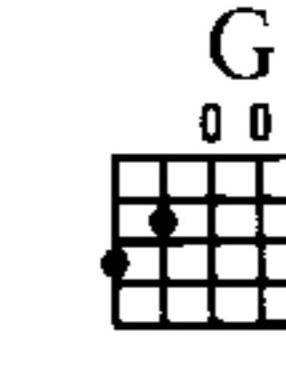
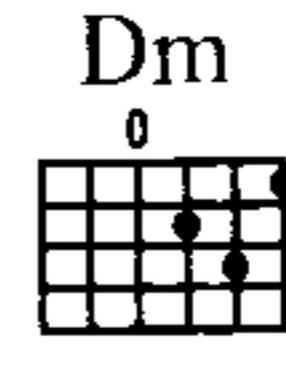
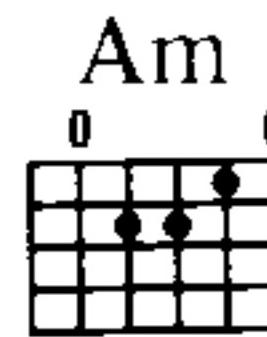
your sun it shines.  
your heart it sings.  
each move you make.

I feel \_\_\_\_\_  
 I feel \_\_\_\_\_  
 I feel \_\_\_\_\_

you, with - in my mind. —  
 you, the joy it brings. —  
 you, each breath you take. —

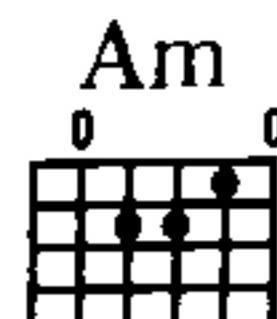


You take me there — you take me where — the king-dom  
 Where hea - ven waits, — those gol - den gates — and back a -  
 Where an - gels sing — and spread their wings, — my love's on

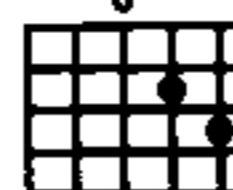


comes.  
 gain.  
 high.

You take me to — and lead me through — Ba - by - lon..  
 You take me to — and lead me through — ob - li - vi - on..  
 You take me home — to glo - ry's throne — by and by..



Dm

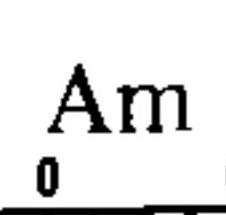


F

G

C

This is the morn-ing of our love.



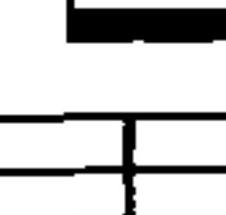
Dm

F

G

C

It's just the dawn-ing of our love.

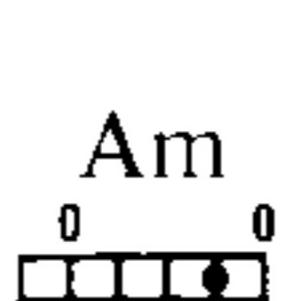
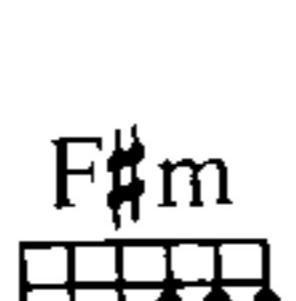
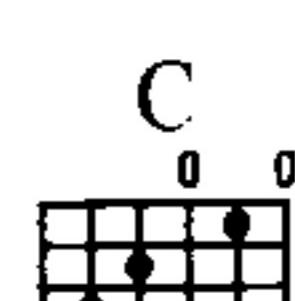
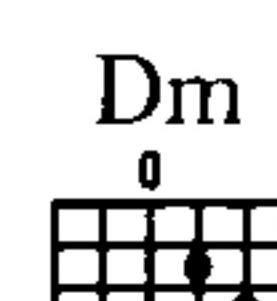
*To Coda ♦*

1.

2.

(2.) I

I

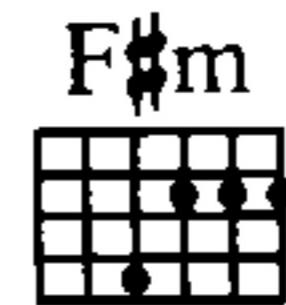
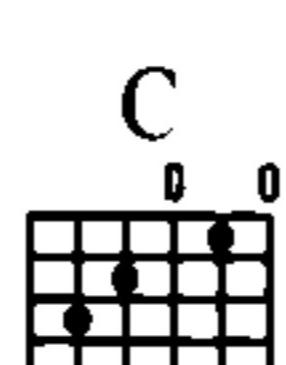
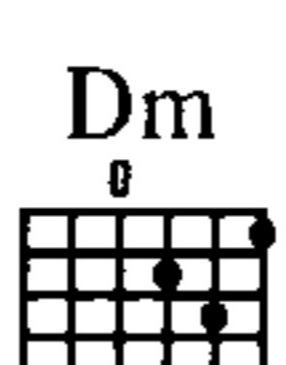


feel \_\_\_\_\_

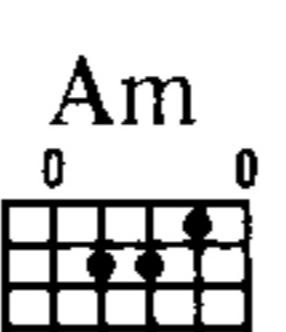
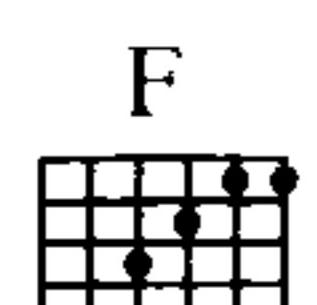
you, — your pre-cious soul

and I am whole.





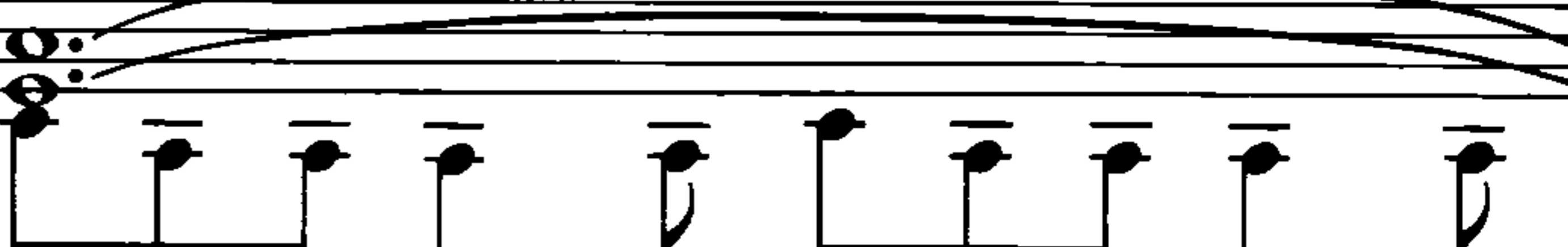
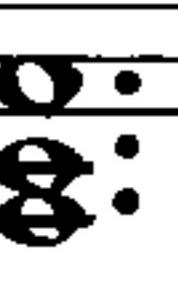
I feel \_\_\_\_\_ you, — your ris - ing sun, my king-dom



comes,

my king-dom

comes.



R.H. R.H. R.H. sim.



*D.S. al Coda*

*CODA*

13

(3.) I

Dm      F      G      C

This is the morn-ing of our love.

Am

Dm      F      G      C

It's just the dawn-ing of our love.

Dm      F      G      C

Am

Am

*Repeat to Fade*

# WALKING IN MY SHOES

Words and Music by  
MARTIN GORE

The musical score consists of three staves of music. The top staff shows a treble clef, a bass clef, and a key signature of one flat. It includes a Dm7 chord diagram and a bass line marked 'Bass' with a bass clef. The middle staff shows a treble clef and a bass clef, with a Gm9 chord diagram and a bass line marked 'Bass'. The bottom staff shows a treble clef and a bass clef, with a Bbmaj9 chord diagram and a bass line marked 'Bass'. The lyrics '(1.) I would' are written at the end of the third staff.

Dm7

Gm9

Bbmaj9

Bass

Bass

Bass

(1.) I would



tell you 'bout the things they put me through, — the pain I've been sub- ject - ed to, —



but the Lord him-self would blush. —



The count-less feasts laid at my feet, — for -



bid - den fruits for me to eat, —

but I think your pulse would start to rush. —



Now I'm not look-ing for ab - so - lu - - tion,





for - give-ness for the things I \_\_ do, \_\_

but be - fore you come to



a - ny con - clu - sions

try walk-ing in my \_\_ shoes,

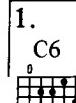


try walk-ing in my \_\_ shoes. You'll stum-ble in my foot steps,



keep the same ap-point-ments I kept,

if you try walk-ing in my \_\_



— shoes, if you try walk-ing in my — shoes.

Gm9

Bbmaj9

Dm7

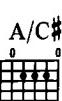
2. C6

(2.) Mor - if you try walk-ing in my —



— shoes,

try walk-ing in my — shoes.



Music staff showing vocal melody and bass line. Chords: A/C#, Bbmaj7, Gm9.



Music staff showing vocal melody and bass line. Chords: C, Dm, C.



Now I'm not look - ing for ab - so - lu - tion,

Music staff showing vocal melody and bass line. Chords: Dm, C, Dm.



for - give - ness for the things I do, but be - fore you come to

Music staff showing vocal melody and bass line. Chords: C, Dm, C.



D♭-5



a - ny con - clu - sions

try walk-ing in my \_\_\_\_ shoes,

Gm7

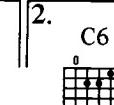
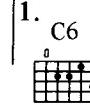
Dm

try walk-ing in my \_\_\_\_ shoes. You'll stum-ble in my foot - steps,



keep the same ap-point-ments I kept,

if you try walk-ing in my \_\_\_\_



\_\_\_\_ shoes.

You'll stum-ble in my \_\_\_\_

Try walk -ing in my \_\_\_\_

VERB SE 2:

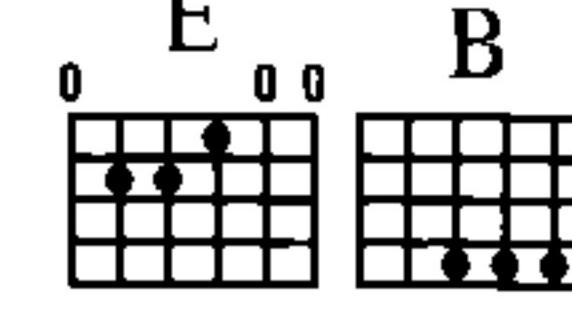
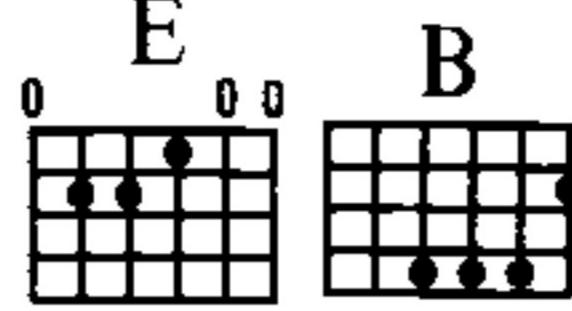
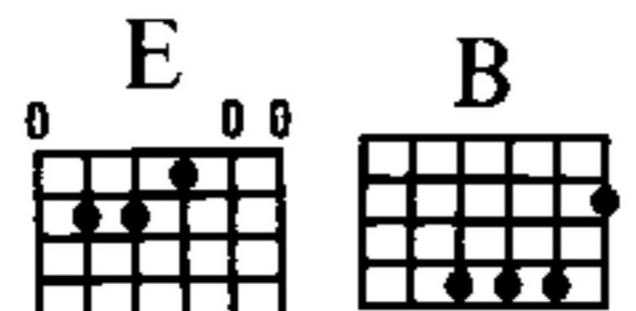
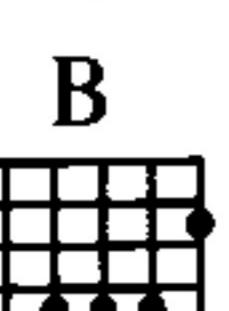
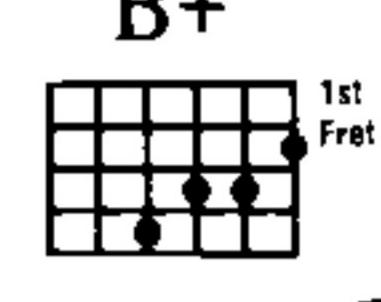
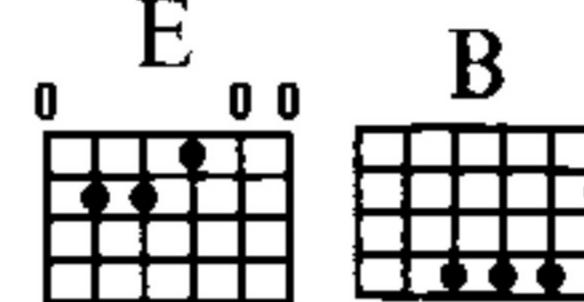
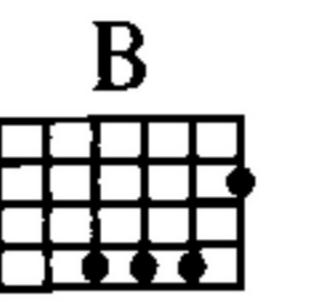
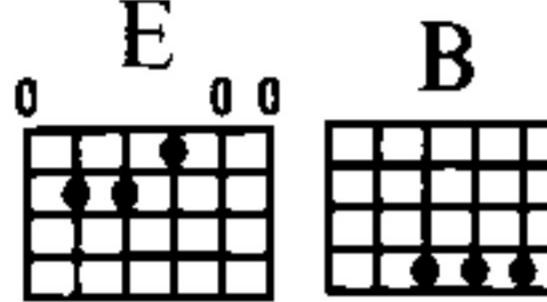
Morality would frown upon,  
Decency look down upon  
The scapegoat fate's made of me.  
But I promise now my judge and jurors,  
My intentions couldn't have been purer,  
My case is easy to see.

I'm not looking for a clearer conscience,  
Peace of mind after what I've been through  
And before we talk of any repentance,  
Try walking in my shoes,  
Try walking in my shoes.

# CONDEMNATION

Words and Music by  
MARTIN GORE

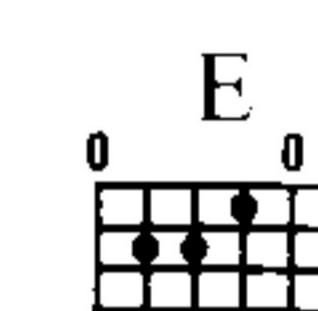
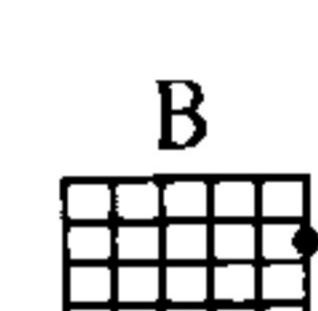
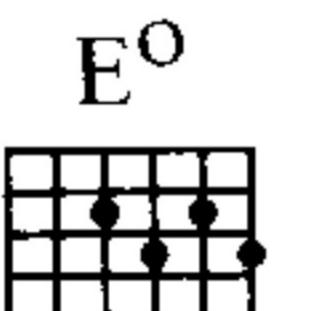
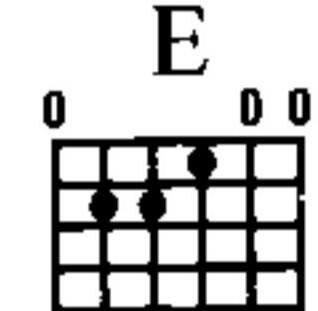
**Slowly**

(1.) Con-dem - na - tion,—  
3

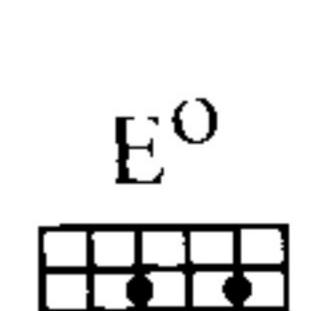
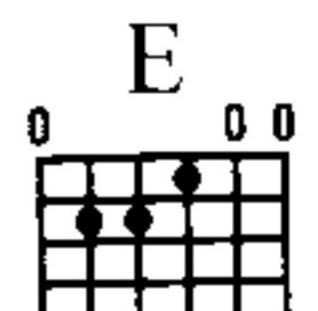
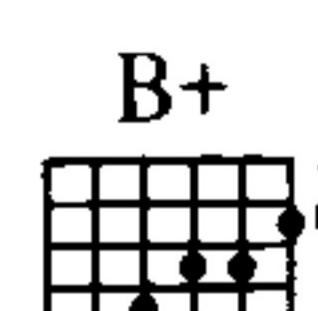
tried,  
why,

3



here on the stand with the book in my hand and truth on my side—  
be-cause my du - ty was al-ways to beau-ty that was my crime..

Ac - cu - sa - tions,—  
Feel e - la - tion,—

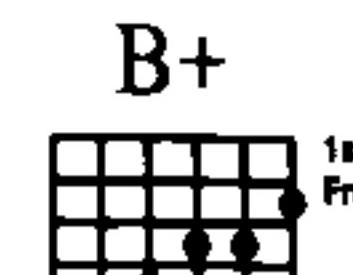
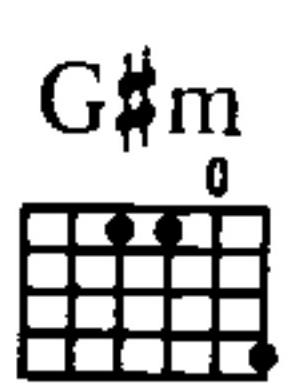
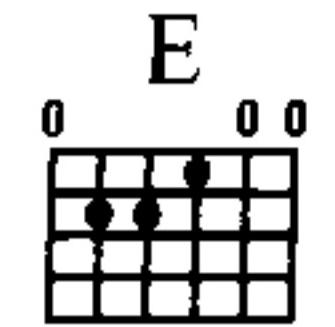


lies, —  
high —

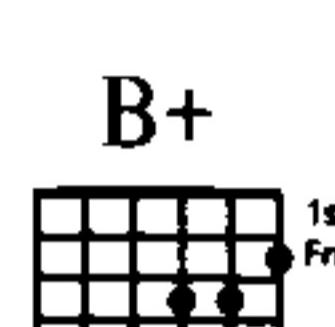
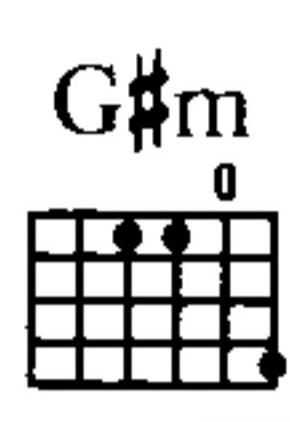
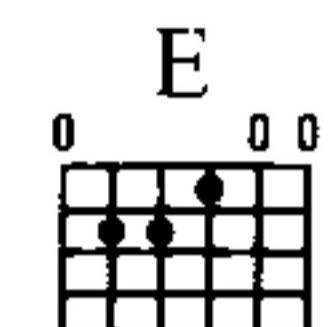
hand me my sen-tence, I'll show no re-pen-tance, I'll  
to know I can trust this fix of in-jus-tice,

suf - fer with pride..—  
time af - ter time.—

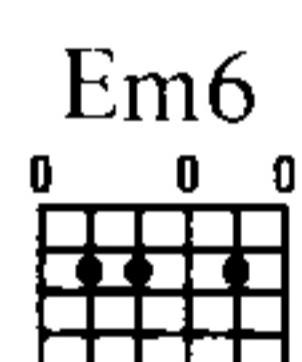
24



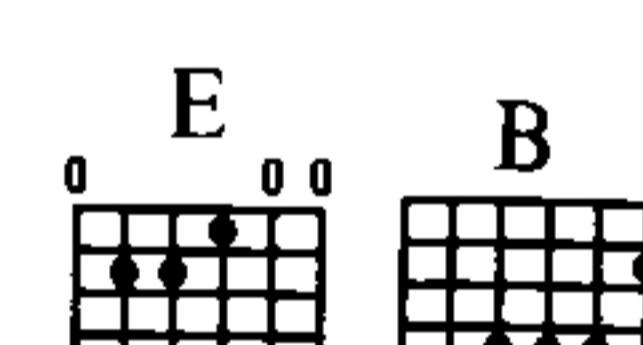
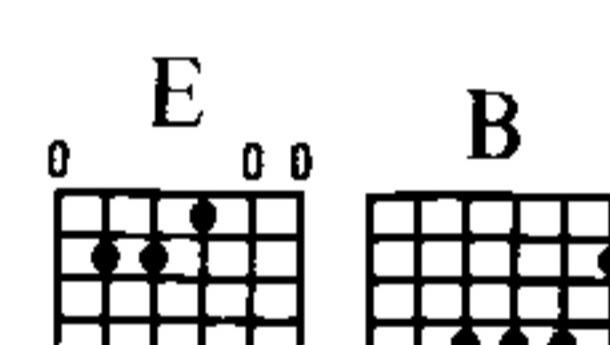
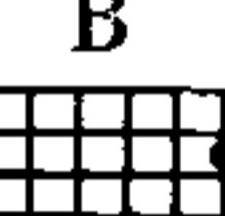
If for ho - nest - y you want a - po - lo - gies  
 If you see pu - ri - ty, as im - ma - tu - ri - ty,  
 I well don't sym - pa - thise -  
 it's no sur - prise }



if for kind - ness you sub - sti - tute blind - ness,  
 please o - pen your eyes.

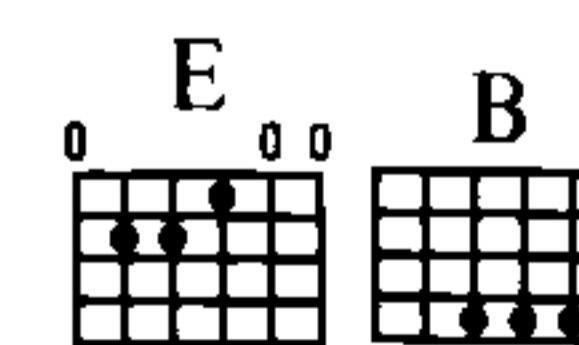
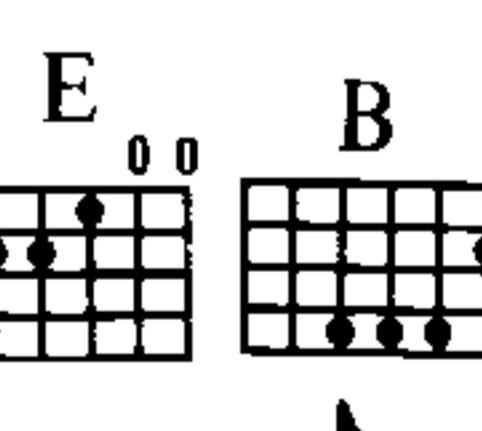
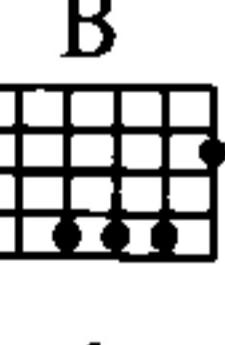


1.



3

2.



Repeat to Fade

(2.) Con-dem - Ah \_\_\_ ah \_\_\_ ah \_\_\_ ah \_\_\_

3

# JUDAS

Words and Music by  
MARTIN GORE

Slowly, ad lib.

The musical score consists of eight staves of music. The first two staves are in common time (indicated by '8') and C major (indicated by a treble clef). The third staff begins with a measure of rest followed by a bass note, then changes to a tempo indicated by 'a tempo'. The fourth staff starts with a bass note. The fifth staff begins with a bass note. The sixth staff begins with a bass note. The seventh staff begins with a bass note. The eighth staff begins with a bass note.

*a tempo*

(1.) Is sim - pli - ci - ty best

or sim - ply the ea - si - est? The nar - row - est path

is al - ways the ho - li - est. So walk on bare - foot for me, —

Chords shown above the staff:

- Staff 1: C major
- Staff 2: C major
- Staff 3: D<sub>b</sub> major (chord diagram)
- Staff 4: A<sub>b</sub> major (chord diagram)
- Staff 5: D<sub>b</sub> major (chord diagram)
- Staff 6: A<sub>b</sub> major (chord diagram)
- Staff 7: G<sub>b</sub> major (chord diagram)
- Staff 8: G major

/G      3      Bbm

suf - fer some mi-se - ry if you want my love,

3

G      Gbmaj7      F-10      Ab

if you want my love. (2.) Man will sur -

3

\* D<sub>b</sub>      Ab

vive - fil the hard- est con - di-tions and stay a -  
your wild- est am - bi-tions, and I'm sure you

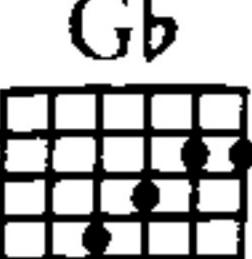
3

D<sub>b</sub>      Ab

live will through dif - fi - cult de - ci - sions. So make up your  
will lose your in - hi - bi - tions. So o - pen your -

3

3

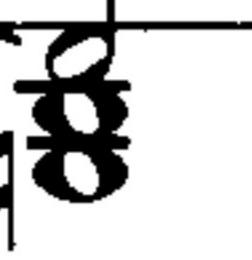
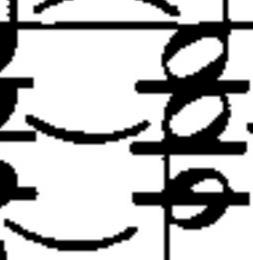

/G
Bbm
/A

mind for me, —  
 self for me, —

walk the line for me, —  
 risk your health for me, —

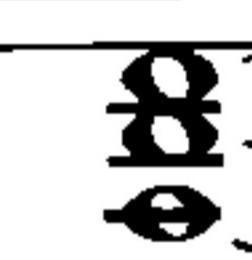
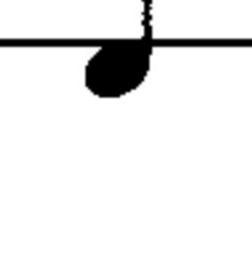
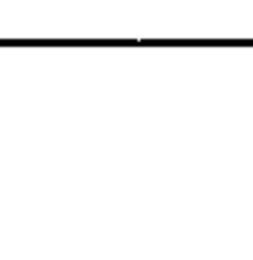
if you want my

3
3

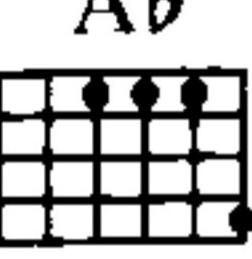




/Ab
/G
Gbmaj7
To Coda ♫
F-10

love,  
 if you want my love.

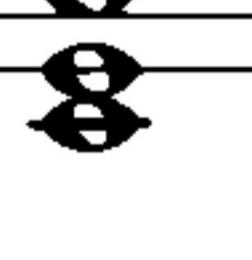
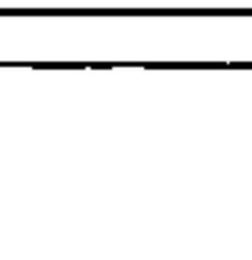




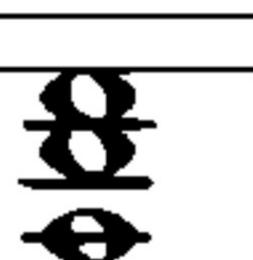
I - dle
talk
and
hol - low






idle
talk
and
hol - low

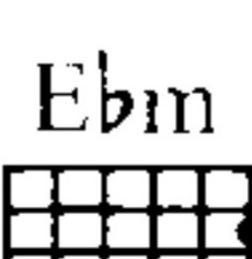



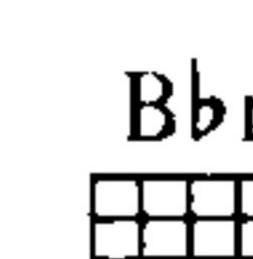


I - dle
talk
and
hol - low

I - dle
talk
and
hol - low

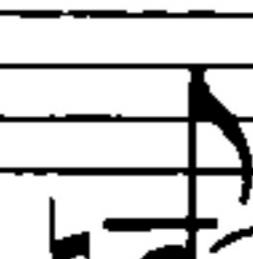
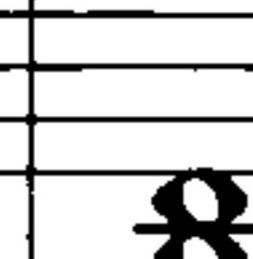
I - dle
talk
and
hol - low

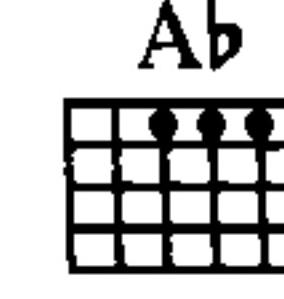
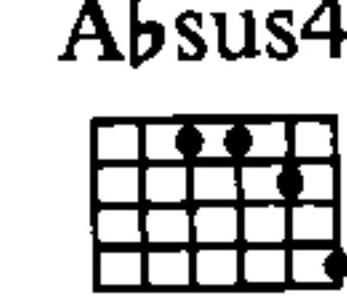
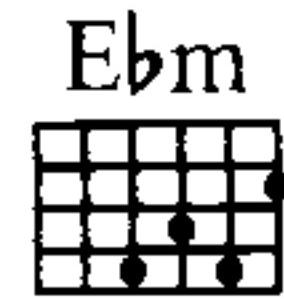
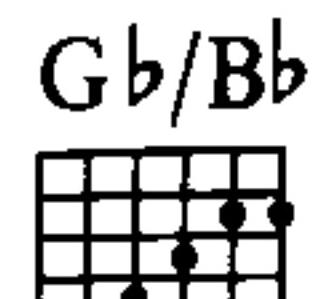


pro-mi-ses;  
 cheat-ing  
 Ju-das-es,  
 doubt-ing



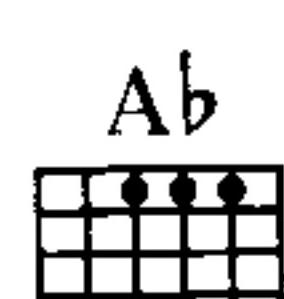
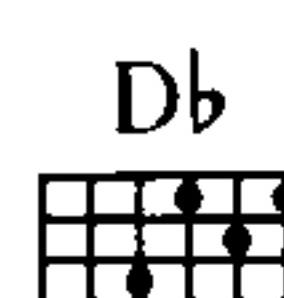
pro-mi-ses;  
cheat-ing  
Ju-das-es,  
doubt-ing



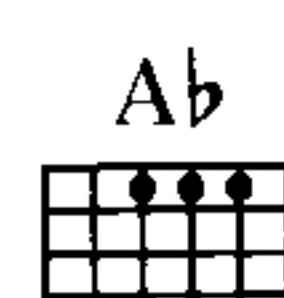
Thom-as - es

don't just stand there and shout it,

do some-thing a -



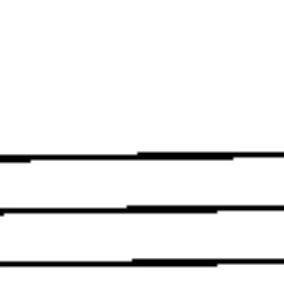
bout it.

*D.S. al Coda**CODA*

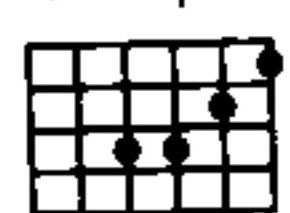
/G

(S.) You can ful -

If you want my

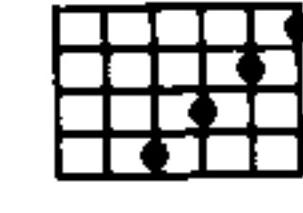


Bbm/Ab

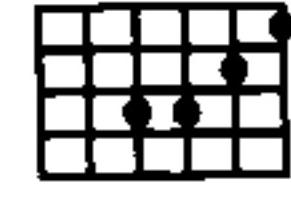


/G

Gbmaj7



Bbm/G

*Repeat ad lib*

love,

if you want my

love,

if you want my

# IN YOUR ROOM

Words and Music by  
MARTIN GORE

The musical score consists of four staves of music. The top staff is for the piano, showing a treble clef and a bass clef, with a key signature of four sharps. It includes three chord diagrams: Em/C# (with notes B, D, G), D#m/C# (with notes A, C#, F#), and D/C# (with notes G, B, E). The middle staff is for the guitar, also with a treble clef and a bass clef, and a key signature of four sharps. It features two chord diagrams: C#m (with notes E, G, B) and C#m (with notes E, G, B). The bottom staff is for the piano, with a treble clef and a bass clef, and a key signature of four sharps. The lyrics are integrated into the music: '(1.) In your — room,' and 'where time stands — still or moves at your.' The score is set against a white background with black musical notation.

G#m/C#



will,

will you, let the morn-ing come soon,

A/C#



or will you leave me ly- ing here

C#m



in your fa - vour-ite dark - ness,

your

E#m



A



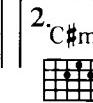
fa - vour-ite half - light,

your fa - vour-ite con - scious-ness,



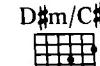
your fa - vour-ite slave?

1.



(2.) In your — I'm hang-ing on your wo





skin. Will I al - ways be here?



D.S. (verse  
ad lib. to Fa

To Fade on %.



### VERSE 2:

In your room,  
Where souls disappear,  
Only you exit here.  
Will you lead me to your armchair  
Or leave me lying here:  
Your favourite innocence,  
Your favourite prize.  
Your favourite smile.  
Your favourite slave?

### VERSE 3:

In your room,  
Your burning eyes  
Cause flames to arise;  
Will you let the fire die down soon  
Or will I always be here,  
Your favourite passion,  
Your favourite game,  
Your favourite mirror,  
Your favourite slave?

# GET RIGHT WITH ME

Words and Music by  
MARTIN GORE

(1.) I will have faith in \_\_\_\_\_ man, \_\_\_\_\_ that is

The musical score consists of three staves. The top staff is for a treble clef instrument, the middle staff for a bass clef instrument, and the bottom staff for a bass clef instrument. Chords A and C# are indicated above the staves. Measure 1 starts with a 3-note chord (A) followed by a single note. Measures 2-3 show a bass line with eighth notes. Measures 4-5 show a bass line with eighth notes.

hard to un - der - stand. Some show hu -

The musical score consists of three staves. The top staff is for a treble clef instrument, the middle staff for a bass clef instrument, and the bottom staff for a bass clef instrument. Chord D is indicated above the staves. Measures 1-2 show a bass line with eighth notes. Measures 3-4 show a bass line with eighth notes.

A To Coda ♫ /E

mi - li - ty, you have the a - bi - li - ty, get right with

The musical score consists of three staves. The top staff is for a treble clef instrument, the middle staff for a bass clef instrument, and the bottom staff for a bass clef instrument. Chords A and B7 are indicated above the staves. Measures 1-2 show a bass line with eighth notes. Measures 3-4 show a bass line with eighth notes.

A                      D/A                      1. A                      2. A  





me.


 20

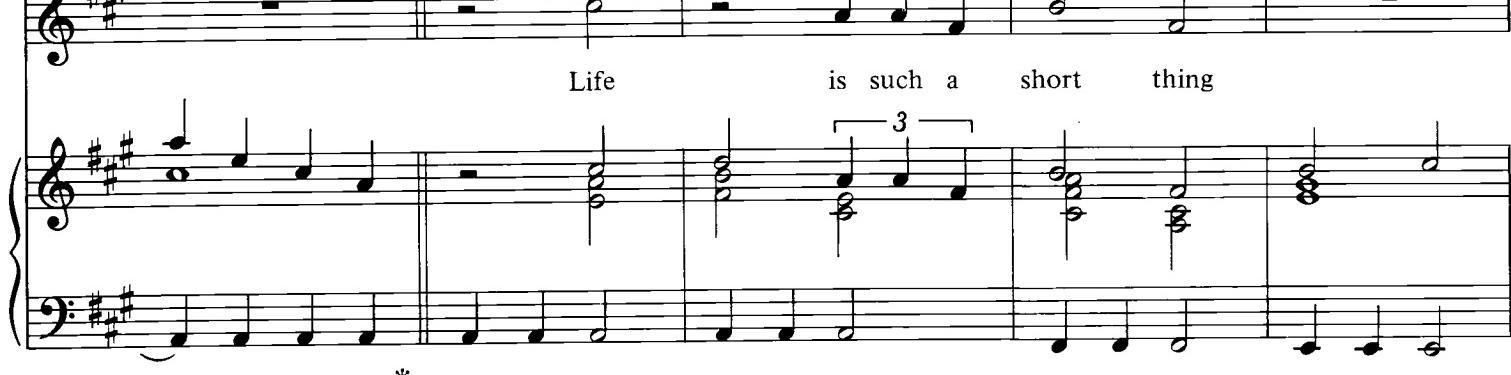
A                      Bm/A                      A                      F#m                      E  






3

Life                      is such a short thing

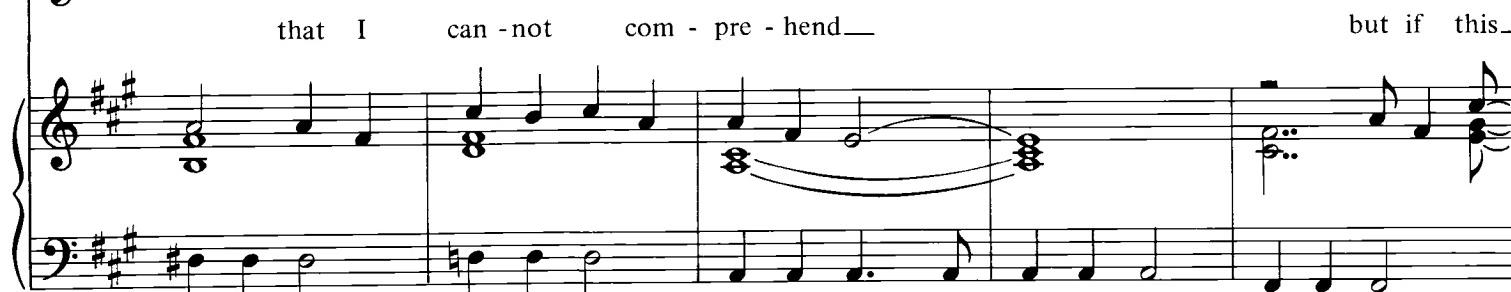

 \*

B/D#                      D                      A                      F#m  





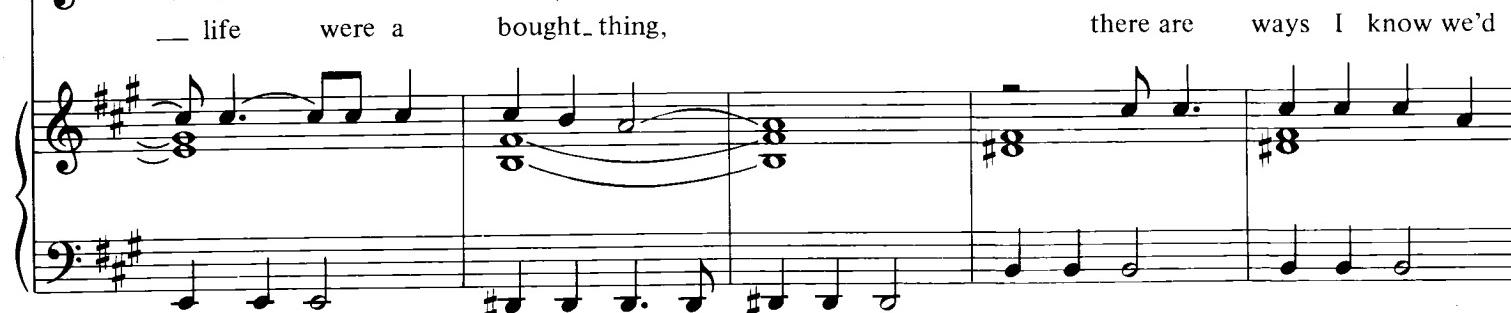
that I can - not com - pre - hend but if this\_



E                      B7/D#                      B7  




life were a bought thing, there are ways I know we'd





D.%, al Coda

CODA

/E

mend. \_\_\_\_\_

Get right with

D

C

A

D

C

me.

A

D

C

A

**VERSE 2:**

Friends, if you've lost your way  
 You will find it again some day.  
 Come down from your pedestal  
 And open your mouth, that's all.  
 Get right with me.

**VERSE 3:**

People, take my advice,  
 Already told you once, once or twice.  
 Don't waste your energy  
 Making apologies,  
 Get right with me.

# RUSH

Words and Music by  
MARTIN GORE

$\text{♩} = 108$

( $\text{Bm}$ )

(1.) Walk with me, —  
(2. - see block lyrics) (2<sup>o</sup>)

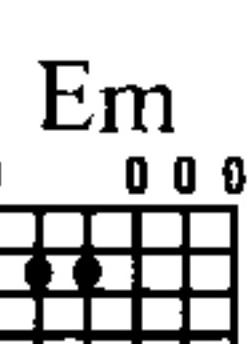
o - pen your sen - si - tive mouth — and talk — to me.

Hold out your de - li - cate hands — and feel — me,

(2<sup>o</sup>)

could - n't make a - ny plans — to con - ceal — me.

(2<sup>o</sup>)

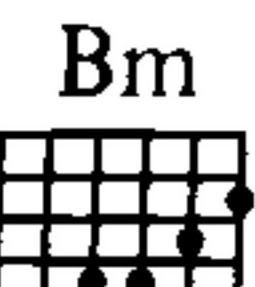


O - pen your sen - si - tive mouth, — hold out your de - li - cate hands, —

*Guitar backing lines*

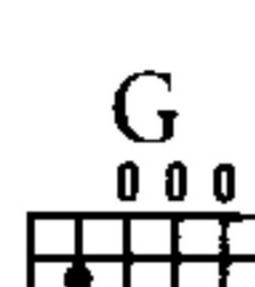
— with such a sen - si - tive mouth —

I'm ea - sy to see —

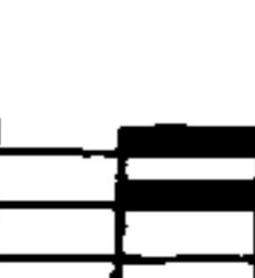
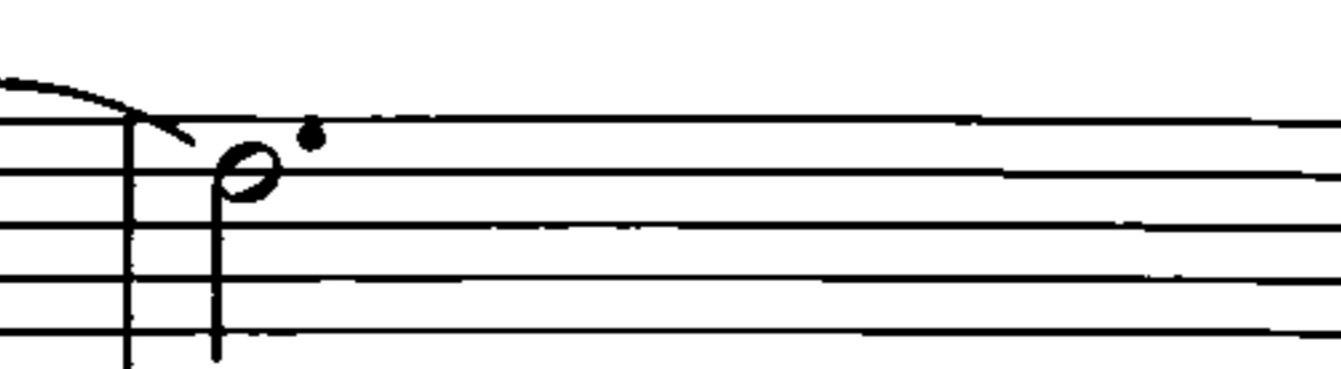
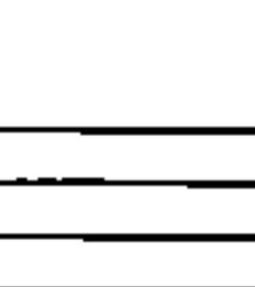
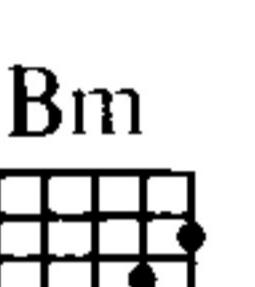


— through.

When I come up,—

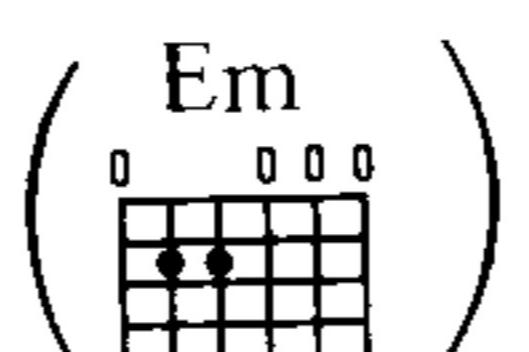


— when I rush,— I rush for you.—



1.

2.



I come up to meet you,

up there some - where.

When I rush to greet you

my soul is bared. —

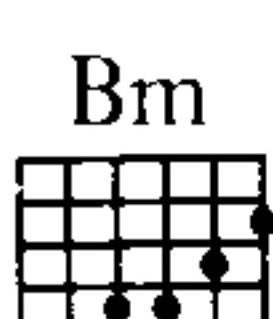
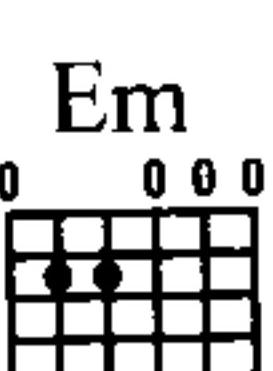
( Bm )

(3.) Gave more for you, —

dropped my crutch - es and crawled — on the floor — for you.

Went look - ing be - hind \_\_\_\_\_ ev - 'ry door \_\_\_ for you

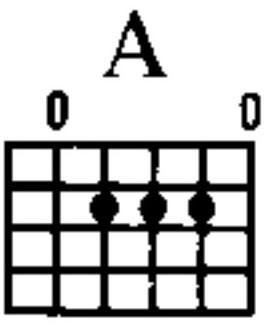
and be -cause of the things \_\_\_\_\_ that I saw\_\_\_ for you,

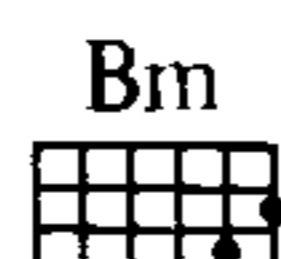
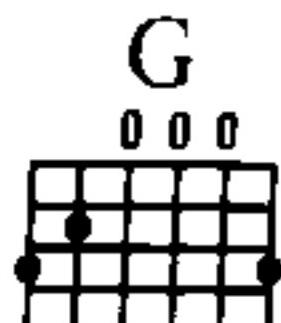


I spi - ritu - al - ly grew.

When I come up, \_\_\_\_\_

when I

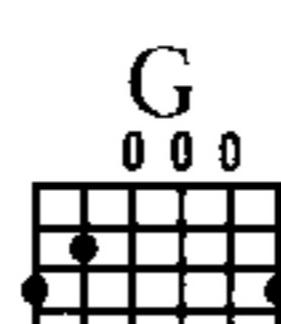
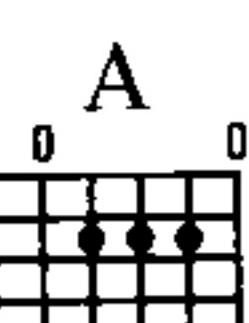




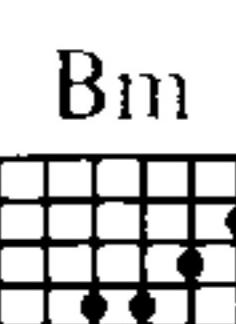
rush,

I rush for you.—

When I come up,—



— when I rush, I rush for you.—



A

When I come up, — when I rush,—

I rush for you, — I rush for you,—

Bm

I rush for you,—

*Ad lib. to Fade*

Bm

I rush for you,—

**VERSE 2:**  
 Cry for you,  
 Seen the tears  
 Roll down from my eyes for you.  
 Heard my truth,  
 Distorting to lies for you.  
 Watched my love  
 Becoming a prize for you.  
 Seen the tears in my eyes,  
 Heard my truth turn to lies,  
 Seen the tears in my eyes,  
 I'm not proud of what I do.

# ONE CARESS

$\text{♩.} = 67$

Words and Music by  
MARTIN GORE

The musical score consists of six staves of music. The top staff is for piano/vocal, with a treble clef, a bass clef, a key signature of one sharp, and a common time signature. The second staff is for piano/vocal, with a treble clef, a bass clef, a key signature of one sharp, and a common time signature. The third staff is for piano/vocal, with a treble clef, a bass clef, a key signature of one sharp, and a common time signature. The fourth staff is for piano/vocal, with a treble clef, a bass clef, a key signature of one sharp, and a common time signature. The fifth staff is for piano/vocal, with a treble clef, a bass clef, a key signature of one sharp, and a common time signature. The sixth staff is for piano/vocal, with a treble clef, a bass clef, a key signature of one sharp, and a common time signature.

Chords indicated above the staves are Am, Eb-5, Dm, and Em. The vocal part includes lyrics:

(1.) Well I'm down on my knees a - gain \_\_\_\_ and I pray to the on - ly one  
(2. 3. - see block lyric)

who has the strength\_\_ to bear the pain, \_\_ to for give all the things that I've\_\_

F Am/E C<sup>#</sup> E<sup>o</sup> F Am/E

done. Oh girl, — lead me in -to your dark-ness, — when this world\_ is try-ing its

E<sub>b</sub> Dm Gm Dm

hard - est\_ to leave me un - im - pressed. Just one ca - ress\_

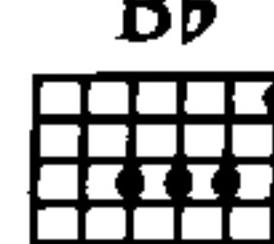
Gm E<sub>b</sub>

— from you and I'm — blessed. —

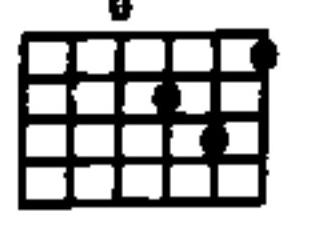
C 1-Am E<sub>b</sub>-5 Dm Em

To Coda ♫

2.

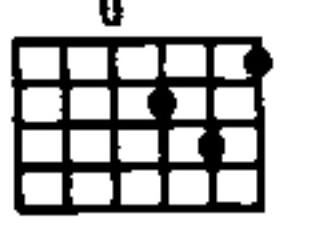


Dm/F



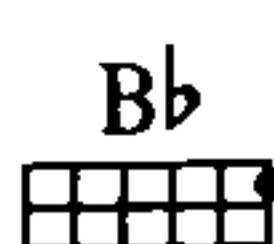
B-flat

Dm/F

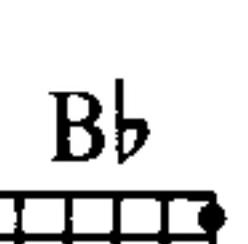


I'm shy - ing from the light, —

I al - ways loved the night, —



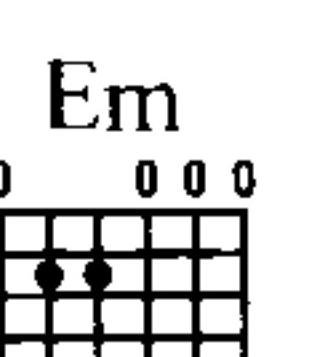
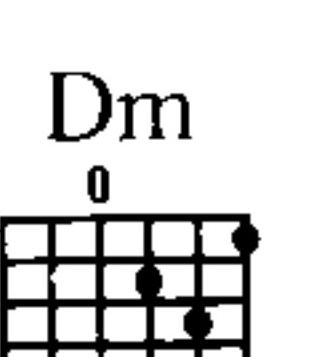
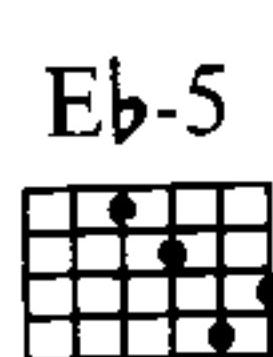
Dm/F



Dm/F

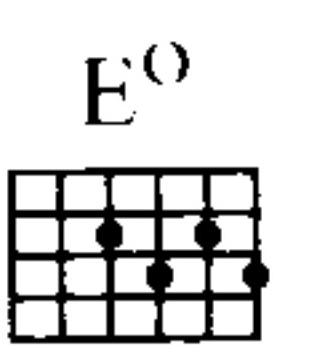
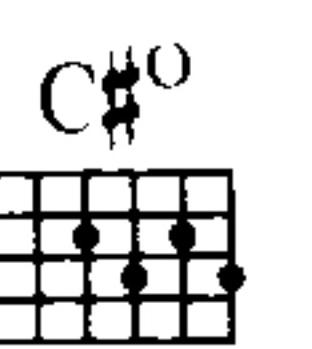
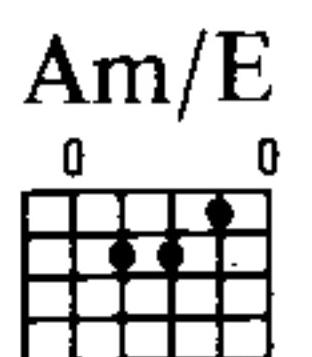
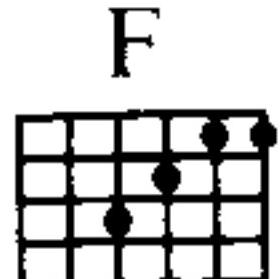
and now you of - fer me —

e - - ter - - nal

*D.S. al Coda*

dark

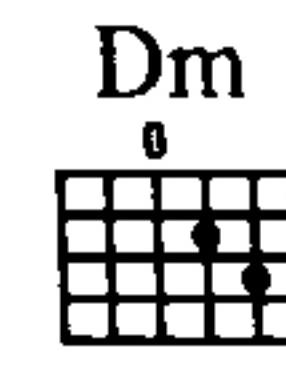
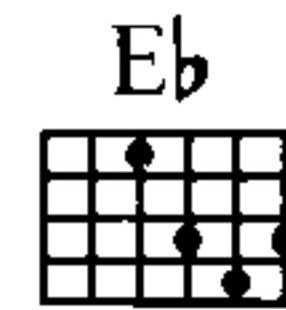
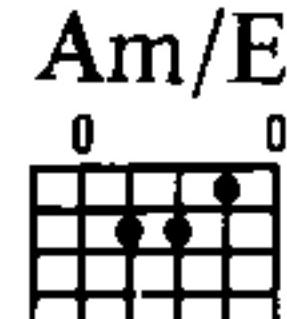
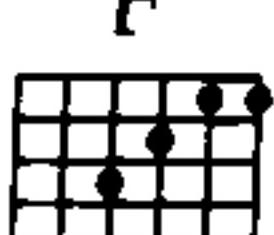
ness.

*CODA*

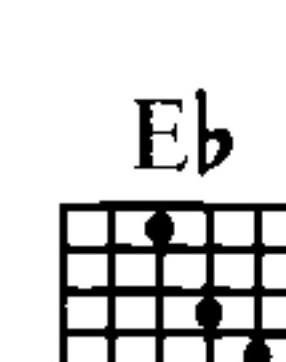
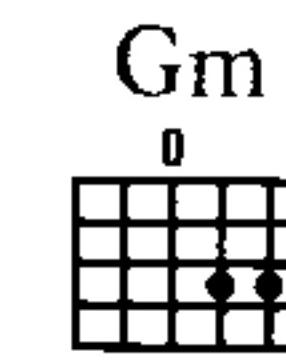
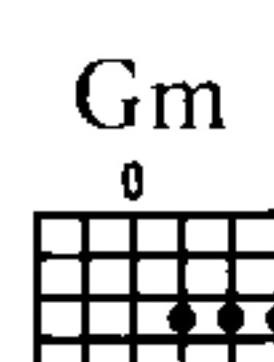
Oh girl, —

lead me in - to your dark-ness, —

*f**ff*



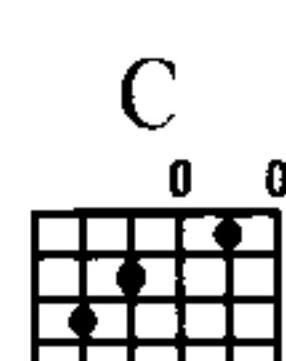
when this world — is try - ing its hard - est — to leave me un - im - pressed..



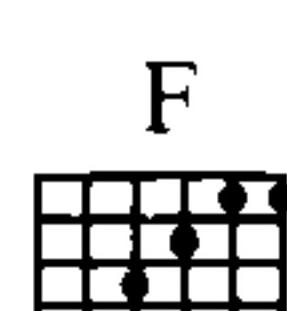
Just one ca - ress —

from you and I'm —

blessed. —



*rall.*



### VERSE 2:

When you think you've tried every road,  
Every avenue,  
Take one more look at what you've found old,  
And in it you'll find something new.

### VERSE 3:

I have to believe that sin  
Can make a better man.  
It's the mood that I am in  
That's left us back where we began.

# HIGHER LOVE

Words and Music by  
MARTIN GORE

$\text{♩} = 98$

**Am**

**C 8**

**Em**

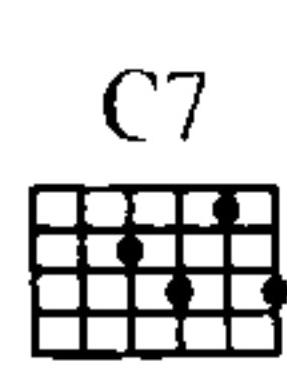
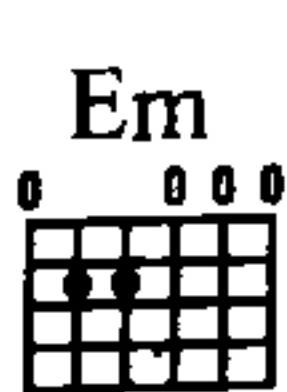
**Am**

**Em**

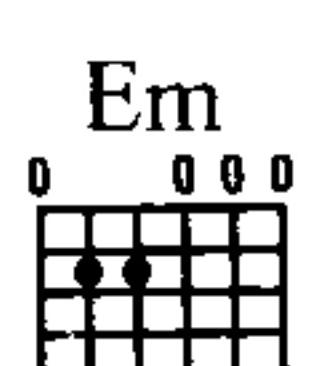
(1.) I can taste more than feel, \_\_\_\_\_ this burn - ing in - side  
 (2. - see block lyric)

**Am**

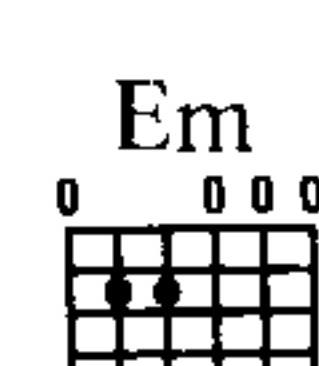
is so real. \_\_\_\_\_ I can al - most lay my hands u - pon \_\_\_\_\_



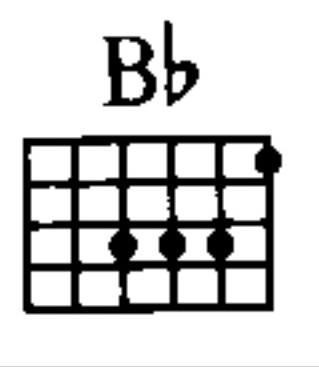
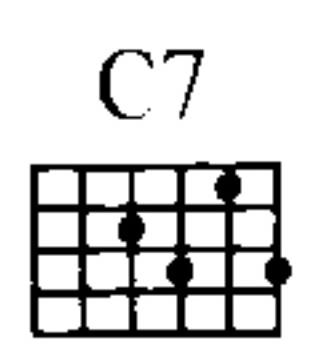
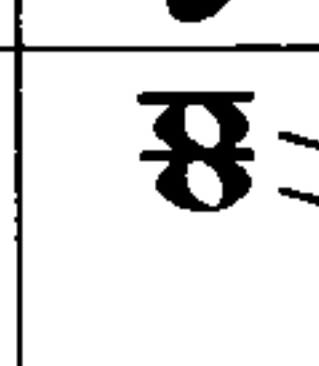
the warm glow that lin - gers on. Moved,



lift - ed high - er.

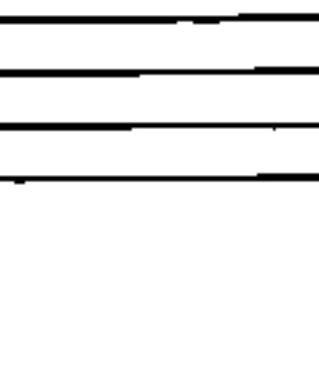


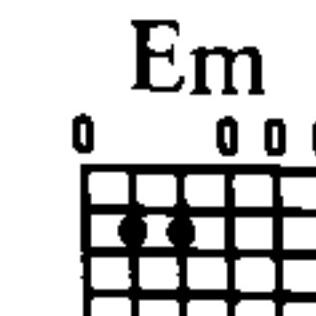
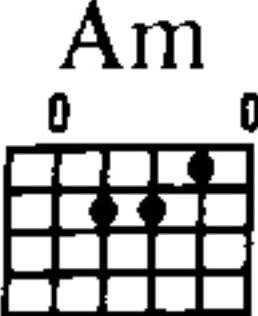
Moved, my soul's on fi - re.



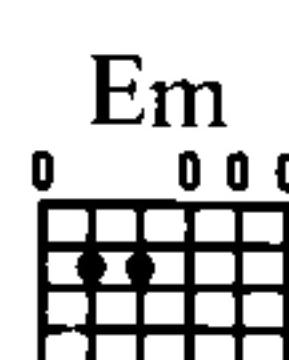
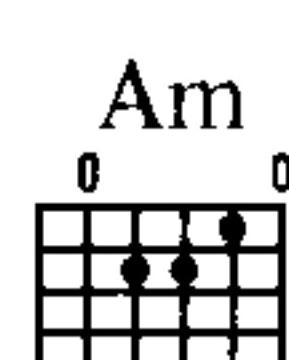
Moved

by a high -

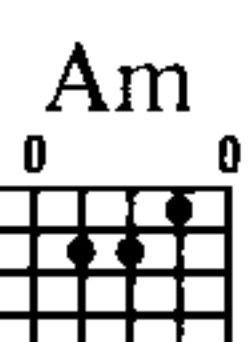




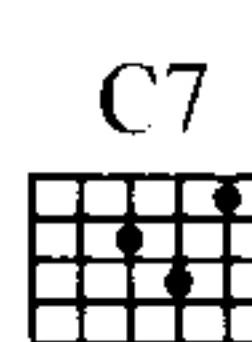
er love. —

(2<sup>o</sup>) By a high - er love.

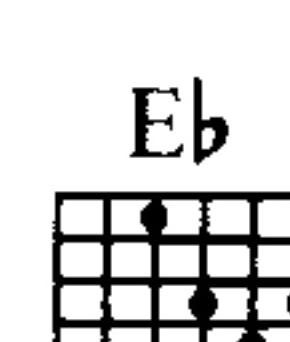
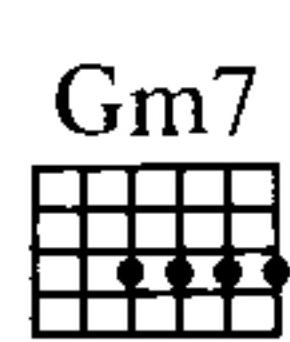
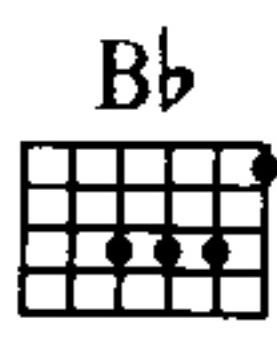
1.



2.



Hea - ven bound on the



wings of love, —

there's so much that you can

rise a - bove. —

Music staff showing a continuation of the melody and harmonic progression. The key signature changes to B-flat major (B-flat, D, F, A-flat) at the beginning of the last section. Chords shown include B-flat major (B-flat, D, F), G minor 7 (B-flat, D, G, B-flat), and E-flat major (E-flat, G, B-flat, D). The melody consists of eighth and sixteenth note patterns, with some sustained notes and grace notes indicated by small vertical strokes.

Sheet music for voice and piano/guitar, page 63.

The music is divided into three sections:

- Section 1:** The first two staves. The vocal line starts with "Moved," followed by a melodic line with lyrics "lift - ed high - er." The piano/guitar part provides harmonic support with chords E♭7, Gm, and D♭6.
- Section 2:** The next two staves. The vocal line continues with "Moved," followed by "moved," and concludes with "by a high-". The piano/guitar part uses chords E♭7, D♭6, B♭m, and G♭maj7.
- Section 3:** The final two staves. The vocal line ends with "er love." The piano/guitar part uses chords Cm and Gm.

A bass line is provided at the bottom of each staff, indicated by a bass clef and a staff line below the vocal line.

Chords indicated above the staves:

- E♭7
- Gm
- D♭6
- B♭m
- G♭maj7
- Cm
- Gm
- Cm

Lyrics:

Moved, lift - ed high - er.  
Moved, moved, by a high-  
er love.  
By a high - er love.

Gm7

1.

Cm

(3.) I sur- ren-der heart and soul, \_\_\_\_\_

Gm

2.

sac - ri - ficed to a high - er goal. \_\_\_\_\_ By a high -

C

Repeat to Fade

er love, \_\_\_\_\_ by a high -

## VERSE 2:

I surrender all control  
To the desire that consumes me whole  
And leads me by the hand to infinity  
That lies in wait at the heart of me.